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July  
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# in TUNE

SOUTH JERSEY'S MUSIC MAGAZINE

on the inside

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Crimson

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Festival

**G.L. & The  
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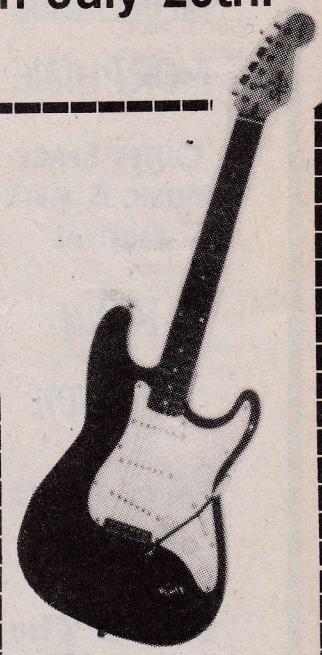
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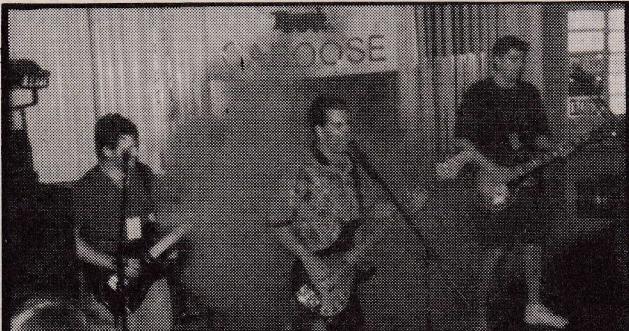
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 Colley  
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 Chewy**



# WHAT'RE YOU AFRAID OF?

## OR

### (Oh, quit yer whining you're giving me a headache)

By Bill Bengle

Alternative, eh? O.K., so what's in a word? Would not a song, by any other name, sound as sweet... Of course not! Nothing, not songs nor roses (or any other damn thing for that matter) has any kind substantial quality when it's made of plastic and mass produced. But that's the music industry, and it's always been this way. So, why all this special attention to the latest little label the music industry has run up the flag pole (and cashed in on all the saluting going on)?

The first time I encountered the term "alternative" was in 1986 when I first tried to get involved with Stockton's WLFR. It was a real ambiguous term back then. Everyone knows it means "a proposition or situation offering a choice between two or more things" But, when the programming director would say, "We want what you play on the air to be *alternative*." he didn't have a certain ten or twelve bands in mind, he meant you could play just about anything; jazz, blues, folk, reggae & ska, punk, or whatever, just as long as it wasn't Genesis, Bruce Springsteen, The Hooters, Phil Collins, or any of the older stuff that was being shoved down our throats by "rock radio". Remember, this was still a few years before commercial radio coined the term "classic rock" to identify that, mostly, geriatric muzak we'd generally call "60's stuff" back then.

I would also hear the term "alternative" used more and more to describe bands that really couldn't be pigeonholed with a quick and easy label like "punk" or "hardcore". Imagine trying to explain The Meat Puppets, Julian Cope, P.I.L., or The Butthole Surfers to a Hewy Lewis & The News or Southside Johnny fan back then. Impossible, right? You could always just say "Oh, they're alternative." to save yourself a lot of time. They'd go away scratching their heads and you could go about your business. There were also all those hard to label bands that would wind up dumped in the "Import" bin at the back of music stores. I remember laughing out loud when I found The Dead Milkmen's "Big Lizard In My Backyard" in with the imports at the old Sound Odyssey store. Imported, all the way from Philly! What a joke. Eventually "Alternative" bins would begin to pop up in the backs of stores too.

Fact is that "alternative" music has been around for a long, long time. It's only been recently that a great number of folks have been let in on the little secret, thanks to a bunch of suit & tie schmucks who managed to turn a positive musical trend into a diluted, mainstream fad ready for consumption by rich kids, frat guys, and other half bright hipsters. It all began with albums like Faith No More's "Real Thing" and the Chilli Peppers' "Blood Sugar", among others, and then all these spandex-metal bands from Seattle Wash. began to dress like punk rockers and...well, I guess you all know the rest of the story. The point is that the music industry is not as interested in music as it is in making money, and when a bunch of bands, who'd been virtually ignored for up to fifteen years, began to move a whole lot of product (though to this day no one can figure why) all the major labels, and indie labels alike, decided to milk it for all it was worth. As a result, a lot of very different

bands got lumped under the same small heading, be it "grunge" or "alternative" or "modern rock" or whatever, in the same way totally divergent bands like Cream, Yes, and Traffic all fall under the same "classic" label. And, when the initial buzz of these genuine bands began to wear off, the record companies rushed out to sign a whole lot of bands that had a similar style, but whose music would appeal (that is \$ell) to the largest number people as possible. Prove it, you say? O.K., consider that smash hit (with a bullet) "What's Up?" by 4 Non Blondes. The lyrics are different, sure, but musically it's almost exactly the same as Bobby McFerrin's multi-million seller "Don't Worry-Be Happy". That lead singer sure did have a real neat-o nose ring though, huh?

Oh, don't sound so surprised. As if this hasn't been going on for years, and right under your noses at that. How do you think solid and exciting punk rock bands like The Ramones or the Sex Pistols got transformed into the boring and weak New-Wave of The Waitresses and The Knack, or heavy metal bands like Sabbath and Motorhead evolved into the radio-friendly, make up covered glam-rock of Poison, Ratt, Winger, and Crue? Really, what is the difference, musically, between Grand Funk Railroad, The Knack, and Collective Soul? Kate Bush and Sheryl Crow? Bon Jovi, and Evan Dando? Anti-Nowhere League and Green Day? Does it make sense that Progressive Art-Rock was the "alternative" to the blues based jam bands of the late 60's, and that Punk was the "alternative" when those bands saturated the market, or that Speed Metal was the "alternative" to weak-assed New Wave, and that all of them were an "alternative" to Pop. Still, that's not to say that some incredible bands haven't slipped through by calling themselves "alternative", hence exposing themselves to people who would never had heard of them otherwise, bands like: Primus, The Rollins Band, Soundgarden, Morphine, Phish, Ween, White Zombie, Monster Magnet, etc., etc.

So, what does all this talk about "alternatives" really mean? Absolutely *nothing*, it's just a word. It's a word that's been stripped of all its actual meaning by its blatant misuse by the industry in the same way "fusion" and "funk" became synonymous with "disco". Hell, how many people know that both "rock & roll" and "jazz" (originally spelled J-A-S-S) are actually euphemisms for sex? Point being that, no matter what it's called, there is so much music out there, of every conceivable style from which to choose, that you can create your own alternative. Explore, investigate, don't be afraid to try new things. Listen to more non-commercial radio; WLFR (91.7 fm), WXPN (88.5 fm), WPRB (103.3 fm), WHYY (90.1 fm), WRTQ (91.3), WBZC (88.9 fm) just to name a few. Call the DJ's at those stations, they are only too happy to help an inquiring mind. And, if you are stuck listening to commercial radio as I often am, THINK!-Wouldn't you rather be listening to Pearl Jam, Metallica, Blues Traveller, and Nirvana? Or is Duran Duran, Starship, Warrant, or Billy Joel really more your speed? Basically, if you buy into anything the industry tries to feed you, whether you *like* it or not, you're just lame-so don't complain. Quit yer whinin'!!

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The Roman Emperor Nero Claudius Caesar Drusus Germanicus was remarkable mainly because his administration was one of the cruelest in all history. Legend has it that, in the year 64 A.D., he amused himself by playing his lyre while flames engulfed most of the city of Rome for 10 days. "Fiddling while Rome burns" has become a dire epithet to hurl at someone. One does not issue that accusation lightly. Unfortunately, I now must accuse many of our local radio stations of that heinous crime. I do so with no apologies and no punches pulled. The time, dear program directors, has come when you must account for this inexcusable crime. And you would do well to pray that I am never in a position to impose sentence.

What, precisely, is the crime that you have committed? You stand accused of total and utter ignorance of locally released albums by deserving talent. Of contempt for the musical fruits of the local area. Of leading the listening public to believe that our region's best talents are not worthy to stand alongside the inferior product you air *ad nauseum* on your government-granted airwaves. For these crimes, the Inquisitor Torquemada may have had more mercy on you than I will. In short, for the next few minutes, you're meat.

It is common knowledge that the local music scene is in trouble. In effect, it is like Rome burning. The flames must be extinguished, and you, the defendant, who has the power to help put an end to this disaster have done absolutely nothing. And so, today, you stand accused. Now for the trial.

I demand that you prove to me and to this court that you can name any five area artists who have released albums in the past five years. Don't wait for the translation! Answer the question! No, not those putrid homebrew cassettes you hold up as examples of inferiority in local music. I asked you to name five local artists who have released legitimate albums in the past five years! Stumped you? I offer in evidence to the court your ignorance as Exhibit A. No, I'm not going to tell you the correct answer. You've had those people knock on your doors already, and you ignored them. Come to think of it, that's Exhibit B: a willful ignorance of local talent.

Next, I would direct the witnesses attention to a list of songs recorded by local artists. Please indicate which ones you have heard. No? Time's up. I present in evidence to the court the inability of the defendant to identify even one song recorded by a local artist. Were you aware, Mr. Program Director, that at least one of these songs was a TOP 20 song for AN ENTIRE

YEAR at another station in another nearby state? Does that indicate in any way that such a song is inferior or of questionable quality, as you have previously stated on the record? No, it doesn't, does it? Do you think such a song may have had some appeal for your listeners? Further, have you ever once considered playing anything recorded and mixed in one of this area's many fine recording studios? No, you may not plead the Fifth Amendment in my court, you sniveling slimy excuse for a local businessman!

Ladies and gentlemen of the jury, I rest my case, and appeal to you in the name of music, that you find the accused guilty as charged on all counts. I further request that, according to the precedents set by the Roman Senate in *Empire vs. Nero*, that this putrid excuse for a human being be sentenced to death by lethal doses of alternative and classic rock.

Just between you and me, Mr. Program Director, you may want to consider Nero's solution: self-immolation. Or, just maybe, you may want to just stop fiddling around and support some of our local artists.

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# CHOO CHOO PALOOZA

ALTERNATIVE SHOWCASE - JUNE 3, 1995

CHOO CHOO CABOOSE AT  
THE JADE B-B-Q

V-SPELL,

MOSTLY WHITE MEAT,  
& HEATHERS JIMSON WEED

by Janine Fisher

June rolled in with the energy of a train at a three-band alternative showcase in the Jade B-B-Q's Choo Choo Caboose in Mays Landing. An impressive crowd turned out to hear V-Spell, Mostly White Meat, and Heathers Jimson Weed rock in summer early. The show was organized and the sound was handled by Spell Caster Productions. Both V-Spell and Mostly White Meat played covers, followed by originals from Heathers Jimson Weed.

V-Spell opened up the show with a diverse array of covers from bands like Jane's Addiction, Stone Temple Pilots, Screaming Trees and more. The band chooses to play lesser-known covers rather than "the same old top 40 hits." The result was a refreshingly novel mixture of high-energy tunes. The band has been together since about October '93 playing area gigs at Reds, the Circle, and also in the Trenton area. Their talent and growing enthusiasm came across well at the Choo Choo Palooza.

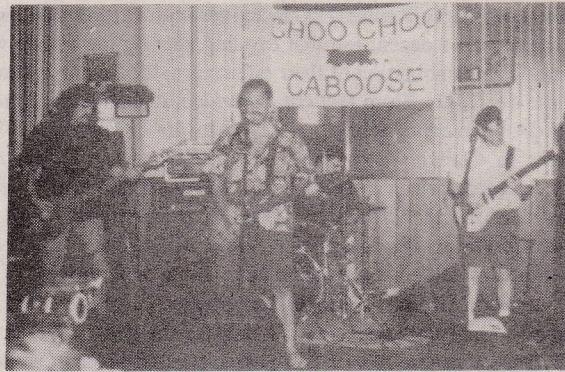
Next in the evening's lineup was Mostly White Meat. When seeing this band, the name is self-explanatory. When listening to them play, their potential for success is self-evident. Though the band is newly-formed, they are clearly not wet behind the ears musically, and this showed in the crowd's responsiveness to their performance. They played covers from Collective Soul, Nirvana, The Offspring, and Phish, to name a few. They also threw in some Classic Rock for good measure, which pleased the crowd just fine.

The final act was original music by Heathers Jimson Weed. The band, which has performed for about a year, played their own songs: Cold, Tri-Waist, Passive Aggression, and Superfluous, to name a few. Unfortunately, the crowd had thinned out significantly by the late hour that they took the stage, but these guys were primed to rock anyhow. They should be around more over the summer, playing at Reds.

The entire show was genuinely successful and a testament that Alternative Rock is definitely alive, even in Mays Landing! The Choo Choo Caboose is earning itself a name as a great local hang-out. The Club is located in the Jade B-B-Q in The Festival at Hamilton (across from the mall). Watch InTune for listings of other upcoming events.



V-SPELL



MOSTLY WHITE MEAT



HEATHERS JIMSON WEED

Photos by Janine Fisher

# CRILLEY'S MONDAY-PARTY-ALL-NIGHT WITH G.L. & THE FRONT NINE

by Gina Mason

Memorial Day Celebrations are over and the official start of the summer season is under way with lots of sun and fun all over the Jersey Shore. While most clubs offer entertainment fully equipped with those trendy DJ's and repetitive music from what's new in the mainstream, some clubs dare to go the distance providing talented live entertainment. For the most part, very few shore-based clubs are able to do this year round with as much success as Crilley's Circle Tavern in Brigantine. With live entertainment at least five days a week, a separate pool room (including a bar, dart boards, pool tables & other games) and free bus transportation (9pm-5am) for all of Brigantine, connecting to Harrah's and the Castle, Crilley's has maintained and surpassed its reputation as one of South Jersey's hottest nightclubs.

For as long as I can remember, Monday nights have always been one big party and Crilley's has been the place to be!! Now that the summer season has arrived, so too has the rebirth of the Monday-Party-All-Night with an exciting new line-up of characters, *G.L. & The Front Nine*. When this nine piece horn band replaced Thriller and superseded Johnny O & The Classic Dogs Of Love, they not only won over the usual Monday night patrons, but they also brought a suitable following with them. Although each of the previous bands have held their throne and kept the crowds coming back for more, *G.L. & The Front Nine* add yet another dimension, a female vocalist, Christine Primiano. With looks, personality and a voice that adapts to every tune, Chrissy transcends a power of expertise that brings the crowd to their feet.

Although, Bugsy Kennedy is no longer with *G.L. & The Front Nine*, he did do a decent job that evening sharing the vocals with Chrissy. The combination of their talents provided plenty of tunes to please everyone. From *Melissa Etheridge*, to *Collective Soul*, to *Sheryl Crow*, to *Stevie Wonder*, to *Styx*, to *Janice Joplin*, to *Blues Brothers* to *Chicago* and many more in between, Chrissy and Bugsy flaunted their impressive lively vocals all night long. Even the leader of the pack, Mr. Garry Lee (G.L.) Rosenberg belted out a tune, *Hootie & The Blowfish's "Hold My Hand."* G.L. also proved he can make his trombone sing, along with the rest of the horn section (Doug DeHayes-saxophone & Jason Golley-Trumpet). G.L. also displayed his flair for the bass in *Collective Soul's "Shine,"* where bassist Bill Pearce strutted his skin work on the drums. However, it seems as though Bill was born with a bass guitar in his hands; he dominates it and the audience doesn't seem to get enough of his smokin' bass beat.

Of course, what band would be complete without a guitar? Well, how about two? Dave Landry electrified the crowd with his awesome licks and innovative smile and Bugsy added that acoustic touch to harmonize and mesmerize. Then there's Jamie Thomas on keys, who makes some righteous waves of tunes on his board. And who could forget Drummer Tommy Callan, who demonstrated his skin slammin' skill with a driving force that could knock your socks off and with powerful precision. Whereas, each of the men have at least one instrument to call his own, Chrissy projects her superb vocal abilities, motivates the crowd with her rhythmical body language and incorporates several different percussion instruments intermittently for enhanced musical depth. She may be the only female of the bunch, but that is just an additional bonus to the band's overwhelming success.



More than any of their predecessors at Crilley's, *G.L. & The Front Nine* have proven to be a true horn band through and through, utilizing the immense talents of Doug, Jason and G.L. throughout their three sets, keeping that party level elevated at all times and the dance floor full. Without a doubt, the blend of instrumental and vocal harmonization of the entire band makes this ninesome a welcomed earful, not to mention a dynamic medley of personalities. Their on-stage antics keep the attention of their audience, even those on the dance floor. And their rapport with the crowd deserves an A+ and then some.

Monday-Party-All-Night at Crilley's Circle Tavern is still the place to be and *G.L. & The Front Nine* are the band to see!!



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# METAL RELIEF 3

by Gina Mason

On May 13th, Crilley's Circle Tavern, along with C.R.I. Productions hosted METAL RELIEF 3. Like previous Metal Relief concerts, all the proceeds were donated to a worthy cause. This year was extra special, benefiting the American Cancer Society in Memory of Robert Conover, Sr. (journalist Bob Conover's father). And, judging from the rather large turnout, the entire evening was a success and the entertainment line-up kept the metal-heads wanting more.



The first band to hit the stage and get the heavy metal madness underway happened to be none other than a local favorite, *Swindler*. Their set of heavy-duty covers, including songs from *Judas Priest*, *Ozzy Osborne*, *Metalllica* and others, started the fans off on their energetic journey into the realm of metal mania.



All the way from Washington, D.C., *Skin Tripp* conquered the stage next, giving the crowd a taste of their hard-core originality. Their screaming vocals and extremely heavy sounds (borderline thrash), truly riled their fans, delivering explosive energy.



Then, Crilley's house band, *Banshee* nailed their set of alterna-metal covers. From *Rage Against The Machine* to *Candle Box* to *Pearl Jam* to *Jane's Addiction* to *Tool*, these guys definitely captured the spirit of the times. And if that wasn't enough, they finished just as powerfully as they began with another tune from *Rage Against The Machine* and with lots of fans screaming for more.



*Ego Demon* followed with their *Black Sabbath*-like original music. This Philly-based band appeased the true metal fans, featuring a lot of great guitar work with powerful vocal talent, as well.



Then, with a lot of anticipation from the crowd, the *Dead End Kids* made their way up to the stage. Many of the fans, who hadn't seen them since the early 80's, were not at all disappointed to see their 80's style rock return, complete with lots of choreographed kicks and guitar spins.



Next came, *Silent Warrior*, a band who has gained local fame with their instrumental tightness and extraordinary vocals. They were definitely playing in rare form. Doing a set of primarily their newest originals, they empowered the crowd, strutting their potent vocals and intense instrumental flair.



Then, as so eloquently put by Scott Hamilton of WZXL, that age-old cliché, "Last, but definitely not least, *Rag Doll*." This band even has their own demo CD out, *Bathtub Gasoline*. Their blend of hard-rock laced with some blues seemed to be just the right touch for those late-night metal maniacs.

Without a doubt, it was an exciting evening from start to finish with many highlights throughout the night. Each one of the bands played an important role to the show's success, along with house sound-man George and sound-extra John Grasso. Even DJ extraordinaire, Scott Hamilton did an excellent job as M.C. for the night.

Of course, one can't forget all those sponsors, who graciously donated many incredible prizes, including casino comps from Caesar's and the Sands, autographed pictures and CDs from Joe Lynn Turner (*Deep Purple*), Clapton tickets from Tony's Tickets and many more. However, the

A.K.A studio time was the first ever of its kind, since the winner had to be one of the performing bands (*Ego Demon*) and the Fender Stratocaster (which was presented by Tony Mario of Irv's Music shop) had significant meaning, being donated by Mike Shapiro in memory of his father Irv. And the lucky winner just happened to be Tanya Frizzell of Absecon, congratulations! And congratulations to all the winners and to everyone who gave their time and support, workers and fans alike. Applause, applause!!

See you at the next Metal Relief!



Tony Mario of Irv's Music (left) & Scott Hamilton of WZXL (right) present the grand prize of the night, a Fender Stratocaster, to Tanya Frizzell

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# King Crimson

## Towers In Philadelphia June 1, 1995

performance review by Bruce Pike

Friday evening June 29, 1984. Mann Music Center. That was the last time King Crimson walked a Philadelphia area stage. There was an aura of expectation, of unfinished business about that performance, even as they completed their encores and left the stage. Somehow, you knew they'd be back. You just didn't know when.

"When" was Thursday June 1 at the Tower Theatre, almost 11 years later. But the faithful knew the return of the Crimson King would both happen and be revelatory when it did. They were not disappointed. And since leader and founder Robert Fripp perceives that music exists outside of linear time, it mattered not to him that there had been an overlong interregnum, but only that as King Crimson music appeared, King Crimson itself appeared to give it voice. (Did I get that right, Robert?)

Following a brilliantly beautiful opening set by the California Guitar Trio, Crimson took the stage with "Coda: Marine 475," an instrumental paean to certain circumstances surrounding the Exxon Valdez incident. Basically a very straight ahead piece, it functioned as a "primer" for the engine that would drive the rest of the performance. A sort of audio strobe with which to make sure that all was in sync and working satisfactorily.

The double trio, consisting of Fripp (guitar), Crimson veterans Adrian Belew (guitar/vocal), Tony Levin (bass/stick/vocal) and Bill Bruford (drums) along with relative newcomers Trey Gunn (stick/vocal) and Pat Mastellotto (drums), did lean heavily on the material from their latest album *Thrak*. We saw that it was good.

That emphasis notwithstanding, the group chose "Frame By Frame" from 1981's *Discipline* as its second offering. The six piece lineup rendered this (as well as three other songs from that release) more orchestrally than the quartet version of Crimson had in the early 1980s. Despite the larger sound, or perhaps due to it, "Elephant Talk" grooved more insistently than ever; "Red" was more ominous and powerful than the '74 band could have imagined it; "Matte Kudasai" was revealed more starkly defined and more beautiful than its original incarnation.

It was, however, the bulk of the newer material that revealed Crimson to be more vital and more encompassing than any version of Crimson that has gone before. Fripp says that this particular group was a long time in preparation. That was evident as Fripp directed the group from high atop his perch upstage center between the two percussionists. Despite the fact that he spent much of the show in complete darkness (drawing more attention to him rather than less) it was clear that he was in control for much of the performance. His execution was flawless; the band's interaction amazing, particularly during "B'Boom" and "VROOM VROOM." Their presentation of these newest works emphasized that *Thrak* is the closest that any King Crimson has come to being truly timeless (i.e. existing independently of linear time). From the insistent Beatle influenced "Dinosaur" to the funk flavored "People" to the power and brutality of "Thrak" itself, I was completely convinced that Crimson is in many ways the most important band of our time. The sellout crowd agreed strongly, affording Crimson two encores, wherein Crimson doled out the only true surprise of the evening, a version of "The Talking Drum" from *Larks' Tongues In Aspic* along with the brutal title track from same.

Music may indeed exist independently of time, but in this temporal world, we do not. So after 11 years, it's good to have the King back. And with a promise to return in the fall, along with a forthcoming live album, there appears to be plenty to keep us challenged. Still I could wish that they will make a concession to linear time and continue for some years to come. We need their kick in the rear. Crimson rules.

## THE OUTER SPACE MUSIC & ART FESTIVAL

Scullville Vol. Fire Dept. Hall Scullville, N.J.  
Saturday June 3, 1995

by Bill Bengle

The Scullville Fire Hall, a long time supporter of the local music scene, has once again provided young, local artists an outlet by playing host to "The Outer Space Music & Art Festival". The day featured sets by several area bands including; Delta Dreams, Nektur (an acoustic duo, not the legendary German Gothic band), Grimace, Pearl Jam imitators Breadhat, dear dark head (in their latest incarnation as a trio), 96 Sides, Belladoura, and The Blacklight Violets, plus acoustic and electric outdoor stages provided more than enough diverse musics for anybodies palate. Other attractions included several craft dealers and book sellers, poetry/spoken word readings, art displays including the quirky "under space" art of the 'Manta Venturi' collective, tarot readings by Rebecca, and plenty of info on aliens and abductions from the 'Believe Our Eyes' UFO sighting club. All the attractions and music, combined with the near idyllic marshland setting, made the festival a big success.

"It turned out to be bigger than we expected," said organizer Lee Stefanko, "everybody (was) cooperating, nobody breaking stuff or getting too drunk."

All the bands were received with enthusiasm by the good-sized crowd. Standout performances of the day would go to Grimace and Blacklight Violets who seemed to best represent the space-rock theme. Grimaces largely instrumental set, driven by Jason Goodwin's piercing guitar work, was seamless and finely arranged and executed. Blacklight Violets, who's phasor reliant sound is like a psychedelic version of Smashing Pumpkins, played a high energy set which included their speedy version of the Birds' classic "Mr. Spaceman" and an untitled experimental instrumental reminiscent of the version Pink Floyd's "Saucerful Of Secrets" from the "Live At Pompeii" concert film. The Violets' set was capped off with drummer Brit Nixon trashing his drumkit. Rock on!

The Outer Space Music & Art Festival turned out to be one of the most successful and diverse local shows in quite a while. And what about the forecasted thunderstorms that never happened?

"It was the aliens." quipped Lee.

# MORPHINE

Trocadero Phila., Pa.  
Tuesday May 9, 1995

by Bill Bengle

The startlingly unconventional Boston trio, Morphine, chose the *other* seat of liberty as the spot to launch its latest tour in support of their newest album "Yes" (Ryko Records). Tour openers can very often be a shaky affair as a band seeks to work out the kinks and warm up its collective chops. This, however, was not true for Morphine.

"We're gonna play a lot of songs tonight." Mark Sandman said in a sleepy drawl, clutching his unique two-string slide bass, as drummer Billy Conway and sax-man Dana Colley readied themselves to fully deliver on that promise. Deliver they would as they dove right in with both feet, opening their set with "Honey White", the current single. The rest of the evening featured a fine selection from "Yes", as well as selected songs from the two previous albums (also on Ryko) "Good" and "Cure For Pain".



Photo by Chewy

Morphine has a sound that, considering the unorthodox lineup, is relatively accessible and inescapably infectious. Their music is a blend of blues, jazz, and straight ahead rock, unmistakably psychedelic but never falling back on cliches. As Sandman and Conway built droning the Indian-like grooves on "Head With Wings", "I'm Free now", and other such songs, Colley would punctuate them with otherworldly, un-sax like sounds and then bowl the room over with a fast and powerful nugget like "You Speak My Language". Sandman would connect with the crowd periodically through spoken-word and near spoken-word pieces, "Brain Shop", "Sharks", or with his hilarious T-Shirt infomercial while holding up an imaginary item. Most amazing, though, was the demonstration of Colley's "purple" sax, playing rhythm on a baritone sax while playing a lead on an alto *simultaneously* in songs such as "Super Sex" or just stalling between songs.

Finishing things up Morphine did three encores, or bonus rounds, two of which without going through the cliche posturing of leaving the stage. They just announced that "These are the bonus songs!" before running through "Free Love", "Cure For Pain", "Radar", and "Buena". And, amazingly enough, this was one of the very few shows I've been to lately where there wasn't a mosh pit.



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IN TUNE GIRL OF THE MONTH-SARAH



JULY 1995

IN-TUNE

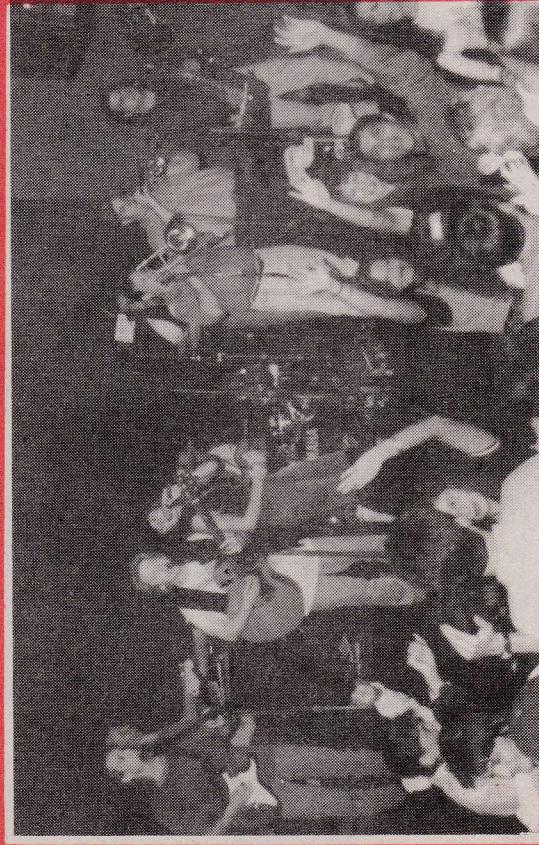
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Crilley's

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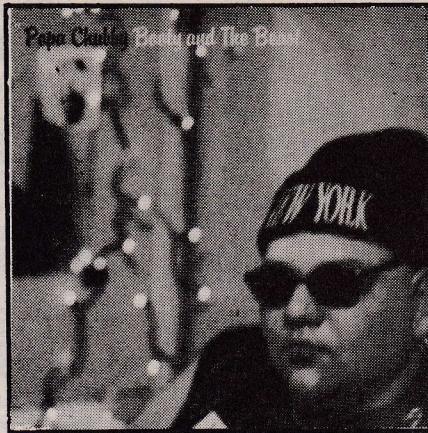
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# C.D. REVIEWS



## BOOTY AND THE BEAST

Artist: Popa Chubby

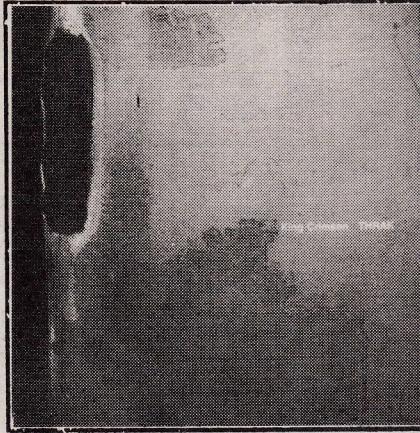
Label: Okeh Records  
by Chewy

"It's Chubby Time!" once again with the Sony release of the bluesmaster's major label debut *Booty And The Beast*. This, the third release (preceded by the independent discs *It's Chubby Time* - 1992 and *Gas Money* - 1993) is classic Chubby all the way. It's chock full of the blues that has become Popa's calling in the music world but super-charged with the hard-edged musical influences of his youth.

Bursting from the gate at the start of the disc is the rock and blues laced "*Palace of the King*." The get-up-off-your-butt guitar work gives insight to why Popa Chubby and his band are one of the most exciting "live" acts to see. This pace continues throughout much of the album and is plainly obvious on the remixed and very streamlined versions of "*Stoop Down Baby*" and "*Sweet Goddess of Love and Beer*" from the live *It's Chubby Time* release and "*Angel on My Shoulder*" from *Gas Money*.

As with the previous albums, Popa Chubby writes most of the lyrics providing the listener with the soulful look into just what makes him tick. "*My Wife Don't Love Me, My Dog's Getting Old, My Dear Old Mama Threw Me Out In The Cold*" from the song "*Low Down and Dirty*" seems fairly autobiographical, knowing Popa's life history. In addition to his exceptional penmanship, his musicianship shines through a variety of musical styles. A cut entitled "*Secret Chubby*" is clearly a surf instrumental and provides a great transition into "*Sweat*" an erotic, jazzy, spoken-word masterpiece that sucks you right into a vivid visual scenario.

Popa Chubby has claimed, "The music is the only thing keeping me from going off the deep end, the only thing I want to do, the reason I get up in the morning and can't sleep at night." With a passion like that, one can believe that the album *Booty And The Beast* is well worth owning.



## THRAK

Artist: King Crimson

Label: Discipline/Virgin Records  
by Bruce Pike

This is one damned good record. King Crimson, back together after 11 years, have created a work that is nothing less than a full synthesis of everything they have ever done, and then launched it into new territory.

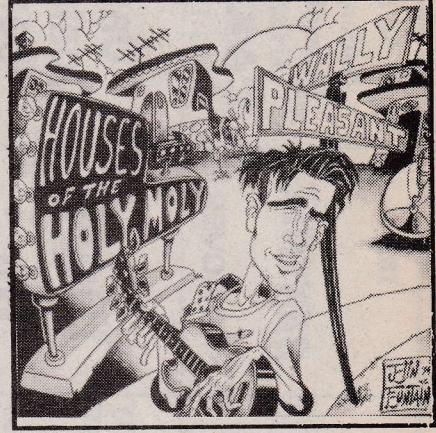
From the opening of "VRROOM," an offspring of the marriage of "Discipline" and "Red," it's clear that the Crimson King is back with a vengeance. The metal heads lifted wholesale a large percentage of their current ideas from Crimson (particularly from the "Lark's Tongues in Aspic" variations), and they ought to have a field day lifting from this album as well. But the unexpected mid-period Beatles influence on both "Dinosaur" and "People" puts the Crimson sound beyond their imitators, and, contrasted with the thunderous cinema verite sound of "Thrak," this album is very much like a visit to a funhouse. Or the nuthouse.

As the album title indicates, percussion is a big part of the latest Crimson. Bill Bruford teams with Pat Mastellotto for "B'Boom" taking the concept of dual drummers several steps ahead of anything previously done in rock.

The centerpiece of the recording is a kind of suite comprising the meditative "Inner Garden I;" the aforementioned "People;" "Radio I," an electric sound painting; "One Time," which reveals vocalist Belew waxing emotional as never before; and then into "Radio II" and "Inner Garden II."

Guitarist Fripp, who has on occasion cited Jimi Hendrix as one of rock's few worthy guitarists, no doubt had a lot to do with "Walking On Air," a beautiful ballad reminiscent of classic Hendrix.

The uniqueness of this album is the format of the band, referred to as a "double trio" within which the six members expound their statements in a wide variety of forms but somehow manage to keep the stamp of their identity on all of it. This is not a record that's good to skip through. It asks the listener to take the time to experience it front to back. It's well worth the effort. *Thrak* is a masterpiece.



## HOUSES OF THE

### HOLY MOLY

Artist: Wally Pleasant  
Label: Miranda Records  
by Chewy

Wally Pleasant is back again with his third release on Miranda Records, *Houses of the Holy Moly*. This young genius has managed to establish himself as a modern folk artist and to prove this, he starts off the current release with a staple of the folk genera, the travelling song. "*Out on the Road*" designs itself to be an epic adventure of road travel filled with interesting people and witty lyrics, "*I drove five long inches on U.S. map today*." Then, keeping within the guidelines of the folk rule-book, Wally stands up for the plight of the working class with "*Post Graduate Overeducated Out of Work Blues*" and "*Stupid Day Job*." Of course one can't forget the songs that pay homage to the forefathers of folk music and neither can Mr. Pleasant. So, he wrote "*Song for Bob Dylan*." Leaping tall subject matter in a single bound, songs about love ("*Dysfunctionally Yours*"), late night/early mornings at popular franchise restaurants ("*Denny's at 4:00 A.M.*") and the dregs of the younger generations ("*Alternateen*") are all covered on this twelve song release. The humor continues throughout the disc and considerably shines on Wally's interpretation of the traditional song, "*Cat Came Back*." (It's almost as good as the Muppet's version!) Of course, this musician's musicianship should not be overlooked, from ear-bleeding guitar solos to punk rock prowess (I told you he was a modern folk artist!), Wally shares it all with his listeners. In conclusion, *Houses of the Holy Moly* should at the very least, bring titter to the throat of even the most ardent listeners.

*Oh yea, if you would like to correspond with Wally P., you can do so by writing to him at P.O. Box 1024, E. Lansing, Mi. 48826.*

# C.D. REVIEWS



## "THE MYSTERY BOX"

Kitty In The Tree

Self-released

by Bill Bngle

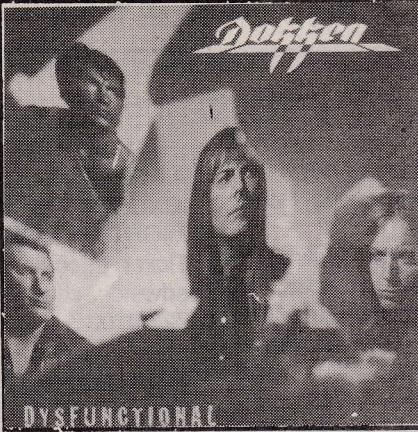
Kitty In The Tree began its musical life as the Headspins, a bar band playing all the modern rock hits you were sick of hearing on the radio in the first place. But, with "The Mystery Box" they've not only made that critical leap into originality, but have deftly side-stepped being trapped by their past as many a cover-come-original band has been.

This classic guitar/guitar/bass/drums quartet from Brigantine fuse many an early 60's British Invasion influence into their pop brew, leaning heavily upon a Beatles/Hollies vibe. And, with the addition of piano and horn arrangements, packs more range and weight than the average local release. This is tempered with a 90's sensibility, especially lyrically, and a slight aggressiveness which lends the music an XTC flavor. My favorite cut, both music and title-wise, has to be "Uncle Wiggly's Rainbow Drops".

While there are places where this band could tighten up (i.e. vocal qualities) they have time and a good starting place from which to build. I'd have to say "Mystery Box" is a breath of fresh salt air. I only wish there were more bands of this ilk out and about.

### ATTENTION BANDS:

Have your CD reviewed in *In Tune*. Send to P.O. Box 333, Northfield, NJ 08225.



## DYSFUNCTIONAL

Artist: Dokken

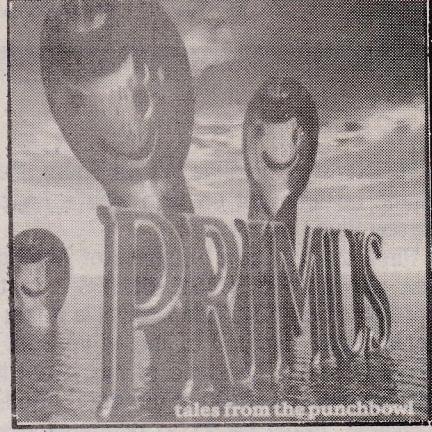
Label: Columbia  
by Jim Santora Jr

With the present history of mid to late 80's metal bands, it would be a very strong point that they are the minority in today's music spectrum. Then comes Dokken with *Dysfunctional*, proving that if you want to continue in the musical world, you must conform and adapt. *Dokken* is one of the few bands who can say they are able to cross the bridge.

It's been six years since the live release *Beast From The East*. *Dokken* then parted ways due to the ongoing feud between vocalist Don Dokken and guitarist George Lynch. Since then, Don released one solo album and has done some production work, Lynch and drummer Mick Brown formed *Lynch Mob*, while bassist Jeff Pilson found himself some work on *Dio's* last release.

The time away must have done the band some good. The 11 tracks on *Dysfunctional* are fresh, tight and aggressive, but still have that sound that made *Dokken* a popular metal artist in the 80's. Tracks like "Hole In My Head," "The Maze" and "Shadows Of Life" show a nod to the sound of *King's X*. The harmonies combined with various rhythm changes make the sound more progressive. "Too High Too Fly," the story of a friend's drug/suicide, features Lynch's acoustics, which then grow into a heavy drive. Combined with the backbone of Pilson and Brown, Dokken's voice makes it complete. It's over seven minutes of aggressive hard rock, and one of the best songs the band has ever put out. There are also two acoustic numbers, "Nothing Left To Say," which is more in the lines of *Extreme* and a remake of ELP's "From The Beginning," featuring Lynch's excellent string-work.

With *Dysfunctional*, *Dokken* fits the definition when compared to their previous releases. This will surprise a few people and show that some bands can easily adapt to a musical change. In this case, from 80's metal to 90's alterna-metal.



## TALES FROM THE PUNCHBOWL

Artist: Primus

Label: Interscope Records

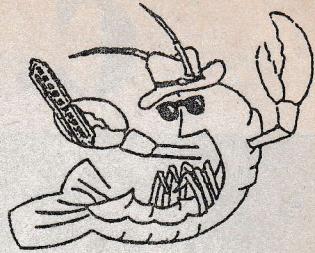
by Bill Bngle

Hot Dog! Primus has finally released their long awaited follow-up to the *Pork Soda* album, and it's a humdinger! That familiar Primus flair, the astounding & confounding chops and Les Claypool's squeaky cartoonish vocals, spinning limerick yarns about his hometown El Sobrante Calif. adventures, are ever present. But, "Tales.." is not an easy listen by any means, the music being even more dense and challenging, as well as the overall sound of the recording being quite different than the previous albums.

Following the precedent set with his side project (and original Primus lineup) *Sausage*, Claypool downplays his "lead bass" style on this album, opting for more of a groove approach as he pounds the ol' 4 & 6 stringers. This allows guitarist "Ler" LeLonde more room than ever to showcase his unique abilities, but detracts from drummer Tim "Herb" Alexander whose Pearly-like orchestrations are a complete opposite from *Sausage* drummer Jaye Layne. The experiment, though, yields some very interesting tunes, most notably "On The Tweek Again" and the single "Wynona's Big Brown Beaver". Claypool even takes a pot shot at the Lollapalooza generation and the whole "alternative thing" with "Year Of The Parrot". And, while those of us who were eagerly awaiting the *Fisherman's Chronicles Pt. 4* may have been let down, the traditional upright bass/banjo blowout "De Anza Jig" is enough to make up for it. It's just good to see that not only does Primus suck, but they suck more than ever before!

# THE BLUE WAVE

By Ron Stinson



Welcome to the Blue Wave! There is a flood of news this month so let's get on with what's happening in the South Jersey Blues world!

First, the Vietnam Veterans of America is presenting it's first annual "FIREBASE BLUES" festival/ barbecue, on Saturday, June 24. This festival is being thrown by the VVA chapter 228, located at the VFW Post 220, on Rt. 50, in Mays Landing. The time of this event is 1:00 PM till 7:00 PM. Tickets are \$5.00 at the door! Food, Beer & Soft drinks available, (must be 21 to purchase alcohol), no BYOB or Coolers! The Stage is huge, and there will be a profesional sound system. The band line up is very impresive! First, THE DANNY EYER BLUES BAND, followed by the funkng rythem & blues sound of VAN GOGH'S EAR, then the Chicago blues of TOO BAD JIM! There will be special guest appearance from New York, MUSH MOUTHS SHOUTING, followed by SUSAN & THE CHAIN GANG. Get there early for the best vantage point because it will be a busy festival! Parking will be on the premissis, and at the municipile parking lot down the street.

Next event will be on July 22, Saturday, (Rain or Shine), THE BUCKS COUNTY RHYTHM & BLUES PICNIC, featuring the scorching slide guitar and harmonica blues of STUDEBAKER JOHN & THE HAWKS, (Blind Pig Recording Artist), L'L GEORGIE & THE SHUFFLING HUNGARIANS, (piano pumping blues and N'awlins Soul), FERNEST ARCENEUX & THE THUNDERS, ( Zydeco Blues From the Bayous ), JIM McCARTHY BLUES BAND, (a hard driving Delaware Harmonica Blues Band), CATHY DONNELLY, and from Boston, Tone Cool Recording Artists, PAUL RISHELL & LITTLE ANNIE, ( Country Blues). This year there is a new location! The TREASE CATERING PICNIC GROUNDS, located on Rt. 1 & Rt. 13 in Morrisville, PA. (less than 10 minutes from Levittown, PA. or Trenton N.J. Gates open at 10:30 AM. Ticket sale in advance is \$30.00 for adults, \$15.00 for children 3 to 14. Tickets at the gate will be \$35.00. Tickets include: Hambergers, Hot Dogs, BBQ Beef, Soft Pretzels, Corn on the Cob, Watermelon, Baked Beans, Cole Slaw, Etc., Draft Beer, and Soda. Food served from 12 PM to 5 PM. Please bring your own tables, chairs, picnic supplies, blankets, cups & pitchers for beer! Tickets are available through mail order- send a money order only plus S.A.S.E. to BCBS, P.O. Box 482, Levittown, PA. 19058-0482. YOU CAN CALL (215) 946-4794 or 943-1447 for more information.

Don't forget the best blues festival of the summer is Pocono Blues! This year is the 4th annual, on Big Boulder Lake. The date is July 29 & 30. On Saturday they start with GARY PRIMICH AND STEVE JAMES, JERRY McCAIN, JUANITA WILLIAMS, SMOKEY WILSON, EDDIE C. CAMELL, LITTLE CHARLIE AND THE NIGHTCATS, and LITTLE MILTON will close. On Sunday, SHERMAN ROBERTSON, BERNIE PEARL and HARMONICA FATS,

ARTIE "Blues Boy" WHITE, LEVELLE WHITE, BIG DADDY KINSEY & THE KINSEY REPORT, ROD PIAZZA AND THE MIGHTY FLYERS, and the closer is LUTHER ALLISON. Ticket price is \$17.00 per day at the gate, \$12.00 in advance, children 2 to 12 years old \$1.00 a day. Call 717-722-0100

I'm calling this a wrap but i'll see you at all 3 events I've just mentioned! Just remember, "NO BLUES IS BAD NEWS, and stay IN TUNE! LATER! I'll see SEE YA!



Photo by Tom Johnson

Ronnie Earl seen here at the River Blues Festival on May 20th at Penn's Landing, Phila., PA (SEE STORY ON PAGE 21)

# RIVER BLUES FESTIVAL

MAY 20TH & 21ST  
PENN'S LANDING, PHILA., PA

by Chewy

On the weekend of May 20th and 21st the City of Brotherly Love hosted yet another musical event. This one was none other than the eighth annual *River Blues Festival*. Beautiful weather and the uncrowded Penn's Landing Waterfront combined for a fun-filled forty-eight hours of blues/rock. This year fans were treated to twenty-two acts running hourly at four separate stages plus all the food, crafts and blues exhibits one could handle. The following is a brief synopsis of what went down this year.



## DAY 1:

**Roosevelt "Booba" Barnes** (Blues Oasis Stage): Straight up from the Mississippi, Booba served up a mean delta blues with a dash of Chicago electric just for flavor. Though a little under the weather on this gorgeous Saturday, the man still floored the crowd with a voice as gruff as Howlin' Wolf's and guitar work that turned many a young hopeful's head. Did you see him playing with his teeth?



**Charlie Musselwhite** (The Big Blues Stage): Easily one of the most well received acts of the day. Mr. Musselwhite's music burst from the stage and swept through the audience like a fallout from a bomb. Tight rhythms and Memphis/Chicago style harp blowin' honed into a fine art form of roughly forty years experience on the blues circuit is what earned the band numerous standing ovations.



JULY 1995

IN-TUNE

**Mark Nomad** (Coors Light Blues Alley): Mark brought a small but enthusiastic crowd of listeners on a soulful journey of delta blues. This one-man band with bottleneck guitar in tow provided a splash of New Orleans rhythms with the wit and smile of the river city to boot.

**Larry McCray** (B.O.S.): The blues version of "the big man," Larry McCray stands pretty impressive on stage and even more so when he plays guitar. The band put forth a very tight set of in your face, high octane, guitar driven blues. The amount of people packed around the stage, groovin' to the Detroit sounds proved that McCray's got what it takes to play the blues.

**R.L. Burnside Band w/ Junior Kimbrough** (C.L.B.A.): Once again the delta region was represented with the likes of this group. R.L. Burnside sat upon the stage on a chair and picked and stroked his guitar until the whole tent was aglow with amazement. Providing a mixed bag of blues boogies that match the likes of John Lee Hooker, Burnside and his upbeat guest, Kimbrough had the entire place tappin' a toe.

**The Blind Boys of Alabama** featuring **Clarence Fountain** (T.B.B.S.): A good dose of the Gospel Blues never hurt anyone and on this beautiful Saturday afternoon it was like a breath of fresh air. The band filled the stage, and on one occasion spilled into the audience to roust voices and hands high in the praise of the living life. Though some members of the band were unable to see, I'm sure they felt the smiles on the crowd's faces.

**Mighty Sam McClain** (Blues Heritage Stage): Mighty Sam turned the crowd onto a mix of the best of New Orleans style blues, R & B and soul. He then sung them over a bed of Gospel roots music and proved, once again, that the blues is pure feelings.



Photos by Chewy

**Elvin Bishop** (T.B.B.S.): One of the headliners of the show, Elvin laid down an excellent set of country style blues with quite humorous read-between-the-lines lyrics. The band, horn section included, all participated in the act, taking turns on the mic to tell their tales of whoa. As always, the over animated Bishop floored the festival with originals, re-worked classics and a great round of guitar playing.

**Ronnie Earl & the Broadcasters** (B.O.S.): As the sun was sinking into the sky, the River Blues Festival crowd was treated to yet another blues style. Ronnie Earl and his band cruised through a set filled with indescribable tunes mixing blues with its counterpart, jazz. As with all the bands before-hand, the audience loved it.

**Neal Black & the Healers** (B.H.S.): A great singer/song writer/guitarist out of Texas, Black was a sure crowd pleaser. His attitude (no doubt influenced by his current residency in N.Y.C.) and style provoked many a chuckle to ripple through the audience. Not alone onstage, the Healers provided a great groove and even some pedal steel guitar to move the whole circus along.

**Stephen Stills** (T.B.B.S.): Though I wouldn't personally describe Mr. Stills's music as "The Blues," I can definitely believe that it is "Rock-n-Roll" with a blues influence. I couldn't stay to watch his set because of a

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prior commitment but I did see a large crowd gather around the main stage and from word of mouth, I heard he put on a fair concert.

**DAY 2:**

**Sid Selvidge** (B.H.S.): Another small but noteworthy artist in the blues tradition. In an unfortunate second day opening spot, only a limited number was on hand to witness the performance.

**Jimmy Dawkins** (T.B.B.S.): One of the forefathers of Chicago Blues, Dawkins laid down some great guitar work. Though, not the most emotional set of the festival, it was a fine showing nonetheless.

**Satan & Adam** (B.H.S.): The team of Satan & Adam gave Philly a showing of what the critics are raving about. A combination of guitar, harp and numerous percussion instruments (played by Mr. Satan's feet) provided the raw material for one of the most splendid street style juke joints around. As unique as the individuals that created it, the audience ate it up and wished for a second helping.



**Little Milton** (T.B.B.S.): Decked out in a blue suit of glitter, Little Milton stole the audience's breath with his version of soul blues. The performance provided emotional songs rooted deep in the blues style of the Mississippi Delta Region. In addition to strong vocals, his guitar playing was nothing to sneer at either!



**Popa Chubby** (B.O.S.): Easily one of the best performances of the festival! Even though Ted (Popa Chubby) was sick with a nasty N.Y.C. cold, he still managed to bowl the crowd over with straight from the heart rockin' blues. The people were with him all the way and while he sang and played it was pure "Chubby Time."



**Magic Slim & the Teardrops** (C.L.B.A.): Yet another version of the delta blues moves to Chicago. Slim shared a tough, powerful voice and talented guitar playing earning respect from the crowd under the tent. The Teardrops provided a tight, rhythmic backdrop lead by Slim's brothers, Nick and Douglas.



**The Staple Singers** (T.B.B.S.): Headed by the immortal Pops Staples, the Staples Singers, consisting of his daughters Mavis, Cleotha and Yvonne brought the Gospel Blues to the festival on Sunday. As with the Gospel music of the day before, the crowd approved 100%. Though not just restricted to the sounds of Gospel, the emotional set was rounded out by the blues guitar influence of the Pops.



**James "Thunderbird" Ford & the Edsels** (C.L.B.A.): The tent was a 'jumpin' with the guitar sounds of Mr. Ford and a crowd of enthusiastic listeners. One of the most impressive things about this band, the Edsels, was the sensational guitarist, a master at the ripe old age of sixteen!

**The Duke Robillard Band** (B.O.S.): The founder of the band, "Roomful of Blues," made his Philadelphia appearance one to remember. Wearing an expression of pure enjoyment on stage, the guitarist cut through a number of tunes weaving jazz, blues, rock and rockabilly together as if it were meant to be. A great follow up to last year's performance by the late, great Danny Gatton.

**Tino Gonzales** (B.H.S.): Chicago blues with an influence of Stevie Ray Vaughn is a good description of this band. Though, not to be pigeonholed into an easily categorized style, Tino also weaves his cultural influences of Latin rhythms into his music. The results drove the crowd wild.

**Little Feet** (T.B.B.S.): For the second year in a row, Little Feet has been the closing act of the River Blues Festival. Once again, I have to claim, blues influenced Rock-n-Roll. Last year I stayed for the show and lost two days of blues vibes by night's end. This year I split before this could happen. Heard it was a good "head" concert though!

So, there you have it, the eighth annual River Blues Festival in a nutshell. Over all, a great bunch of blues artists and some memorable sets, but I wish they would have some more blues oriented headliners for the weekend. Or at least change the name to include "Rock" in the title.

# The Corner Pocket

By Ronno

## HOW TO MAKE THE MOST OUT OF YOUR PRACTICE

This month I am going to discuss how to develop awareness skills when we practice so we can accomplish more in less time.

If you need to practice only fifteen minutes each day, over a year's time you will have accumulated 91 hours. Multiply that by any additional years and we can see why our time is important (no pun intended).

Awareness skills are basically knowing what to focus our attention on. They help us pinpoint our trouble spots and find solutions to correct them. We have sight, sound, feeling and understanding, and they all work hand in hand. We will be dealing with sight and sound this month.

### Awareness Skill I:

**SIGHT** - By video taping ourselves or practicing in front of a mirror we can discover more about our playing than what is in our mind's eye. Let's say we are trying to execute a double stroke roll, but it doesn't sound quite right. By video taping yourself or by using a mirror you may observe that the levels of the left hand stroke are not even. We can then use our sight to monitor each stroke until it becomes second nature. Another example would be not being able to execute a certain fill around your drum set. By video taping yourself or using your mirror again, you may notice your shoulders tense go around the toms. You can then use sight awareness to make sure your shoulders are relaxed until that, too, becomes second nature.

### Awareness Skill II:

**SOUND** - We can develop our sound awareness by listening attentively to our hands and feet first separately and then together, or by recording ourselves practicing. Let's say we are working on a certain groove. By recording yourself or listening to each of your limbs you may notice that your bass drum is awareness to make it consistently louder until it comes naturally.

I hope that these awareness skills make your practicing more productive. 'Til next month.

**Brainstorm** would like to thank those who supported us at the May Fest & sadly missed Soundman Rick Larcombe.



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Every Sun. Pocket Change  
Every Wed. DJ Party  
Every Mon. & Thurs. Blues Jam with  
Danny Eyer Blues Band  
Bring your Guitar, Sax or Harp

## June-July-August Calendar

FRI. JUN 30 - George & George  
SAT. JUL 1 - Boohogs  
FRI. JUL 7 - Leroy Foster  
SAT. JUL 8 - Sonny Rhodes  
FRI. JUL 14 - Rosy & The Rhinos  
SAT. JUL 15 - Blues Night Out  
FRI. JUL 21 - Too Bad Jim  
SAT. JUL 22 - George & George  
FRI. JUL 28 - Jerry Walker  
SAT. JUL 29 - Floyd Hunter Band  
FRI. AUG 4 - Danny Eyer Blues Band  
SAT. AUG 5 - Sonny Rhodes

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# band calendars



Hotline 567-CATS

**Hotline 567-CATS**  
**Every Tues., Thurs. & Sat.** Stardust, Wildwood (except July 29th)  
**JUL**  
 2 Stardust  
 3 Stardust  
 21 Bridgewater Pub, Bridgeton



**Jeff X**  
**Every Tues.** Jo Jo's Bar, Oceanville  
**Every Sat.** Tuckahoe Inn, Tuckahoe  
**JUL**  
 7 Good Guys, Mays Landing

## SOUL CONTROL

Hotline 863-3727

**JUL**  
 1 Schooners, Somers Point  
 8 Cooper River Park, Pennsauken (1-5pm - Serengeti Productions)  
 15 Schooners  
 22 Nights of Venice, Ocean City  
**AUG**  
 19 Fat Jack's BBQ & Blues, Vineland



Hotline 646-4868

**Every Wed.** Crilley's Circle Tavern, Brigantine  
**JUN**  
 30 Crilley's Circle Tavern  
**JUL**  
 6 Fireside Tavern, Vineland  
 13 D.J.'s, Bridgeton  
 14 D.J.'s  
 21 Crilley's Circle Tavern  
 22 Crilley's Circle Tavern, (Rick Larcombe 6-Band Benefit)  
 29 Crilley's Circle Tavern

## BILL & MIKE

### Acoustic Blues & Bluegrass

The Lukewarm Line 965-6025

**Every Wed.** Choo Choo Caboose At the Jade BBQ, Mays Landing (acoustic open mic nite)

## HOST DANCE

**Every Sun.** Crilley's Circle Tavern, Brigantine (Open Mic Nite)

**JUL**  
 7 Six Shooters Rock Cafe, A.C.  
 8 Kennedy's, Pomona  
 14 Six Shooters Rock Cafe  
 21 Six Shooters Rock Cafe  
 22 Crilley's Circle Tavern, (Rick Larcombe 6-Band Benefit)  
 28 Kennedy's  
 29 Six Shooters Rock Cafe

## BARE BONES

formerly High Risk

**JUL**  
 14 Choo Choo Caboose At the Jade BBQ, Mays Landing  
 15 Rumors Rib Room, Buena  
 21 Brownies Lodge, Bargaintown  
 22 Brownies Lodge  
 28 Six Shooters Rock Cafe, A.C. (tentative)  
**AUG**  
 4 Brownies Lodge  
 5 Brownies Lodge



**JUL**

1 Choo Choo Caboose At the Jade BBQ, Mays Landing  
 8 Uncle Mike's Country Pine Inn, Mays Landing (4-8pm)



Hotline 965-9220

**JUL**

6 Brownies Lodge, Bargaintown  
 15 Sunshine Dream Festival, Gardener's Basin, A.C. (1pm)  
 20 Brownies Lodge

**AUG**

5 Brownies Lodge  
 19 Brownies Lodge

## BRAINSTORM

**Every Sat.** Jo Jo's Bar, Oceanville

**JUL**  
 22 Crilley's Circle Tavern, Brigantine (Rick Larcombe 6-Band Benefit Concert)

## SKETCHES

**JUL**

2 Live Radio Performance on WBZC 88.9 FM w/Earl Gardner  
 20 Middle East, Philly (WDRE Night w/Marylin Russell)

## The Fabulous Menzel Bros.

Hotline 748-1162

**JUL**

14 McGovern's, N.Y.C.

28 McGovern's

**AUG**

11 McGovern's

25 McGovern's



## RUTH WYAND BAND



## DANNY EYER BLUES BAND

Hotline 652-3876  
for bookings & info. call  
(609) 561-5409

**Every Sun. Nite** Black Cat, Absecon  
(open mic - 7-11 pm)

**Every Mon. & Thurs.** Fat Jack's BBQ & Blues, Vineland (Blues Jam 9:30pm-1am)

**Every Wed.** Uncle Mike's Country Pine Inn, Mays Landing (except Aug 2)

### JUN

30 Schooners, Somers Point

### JUL

1 Black Cat  
8 Whisper's, Browns Mills

14 Brownies Lodge, Bargaintown

15 Brownies Lodge

21 The Barn, Smithville

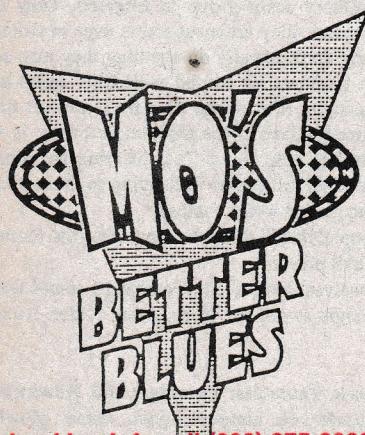
22 The Barn

28 Uncle Mike's Country Pine Inn

29 Uncle Mike's Country Pine Inn

### AUG

2 3rd Annual P.A.L. "Fair For All," Shore Mall, Pleasantville



for booking info call (609) 875-2023

### JUL

8 The Barn, Smithville  
14 Pond Street Grill, Bristol, PA  
15 Schooners, Somers Point  
20 Red, Hot & Blue, Cherry Hill (Blues Jam)  
21 Red, Hot & Blue  
22 Frank Donil Park, Sicklerville (3:30pm)  
29 The Barn

### JUN

30 Brownies Lodge, Bargaintown  
Record Release Party

### JUL

1 Private Party  
4 Cheers, Somers Point (solo) [6pm]  
8 Greenbank Inn, Greenbank  
9 Longport Inn, Longport  
11-14 N.Y.C.  
15 Middle East, Philly (tentative)  
16 Longport Inn, Longport  
18 Cheers (solo) [6pm]  
23-27 Pittsburgh

28 *Concert On The Beach*, Somers Point Municipal Beach, Somers Point Beach, Somers Point

## Orange Blossom Special

Hotline 629-5915

### JUL

15 Lowerbank Inn, Lowerbank  
16 Lowerbank Inn  
21 Black Cat, Absecon  
22 Black Cat  
28 The Park Grille, Clementon  
29 The Park Grille

### AUG

1 3rd Annual P.A.L. "Fair For All," Shore Mall, Pleasantville  
4 Black Cat  
5 Black Cat  
11 Brownies Lodge, Bargaintown  
12 Brownies Lodge  
18 Black Cat  
19 Black Cat  
20 Greenbank Inn, Greenbank (5-9pm)

## Triple X

Hotline 641-1576

### JUL

1 Lowerbank Inn, Lowerbank  
2 Lowerbank Inn (4-9pm)  
8 Lowerbank Inn  
9 Lowerbank Inn (4-9pm)  
21 Choo Choo Caboose At the Jade BBQ, Mays Landing  
22 Private Party (call for info.)  
29 Private Party (call for info.)

### AUG

4 3rd Annual P.A.L. "Fair For All," Shore Mall, Pleasantville

Hotline 266-2853  
(Call Hotline for dates & info.)

## Susan & the Chain Gang

### JUL

2 Saint George's Pub, Philly  
8 O'Hara's Fish House, Philly  
9 Brownies Lodge, Bargaintown  
11 Brownies Lodge  
22 Crilley's Circle Tavern, Brigantine (Rick Larcombe 6-Band Benefit Concert)

### AUG

11 *Concert On The Beach*, Somers Point Municipal Beach, Somers Point Beach, Somers Point (Opening for Smokin' Joe Kubek)



### JUL

1 Crilley's Circle Tavern, Brigantine  
15 RT's, Oaklyn, NJ  
18 Spiral, New York (showcase)  
22 Shark Club, Vineland  
28 Middle East, Philly (upstairs)  
29 Vineland Day (Block Party), Vineland

## MOMENTS NOTICE

Hotline 294-3228

### JUN

29 Six Shooters Rock Cafe, A.C.  
30 Choo Choo Caboose At the Jade BBQ, Mays Landing

### JUL

1 2nd Annual Tuckerton Festival, Tuckerton Lake (12:30pm)  
13 The Gateway, L.B.I.  
3 The Back Cabin, Manahawkin  
22 The Gateway  
29 Six Shooters Rock Cafe (Opening for Mountain)

# Interview With: SENSER

Trocadero Phila., Pa.

Tuesday May 23, 1995

by Bill Bangle

If there's one true constant in the music world it would be the fact that, no matter if you are the local bar band or an international touring act, getting stuck with the opening slot really, really sucks. This theorem held true for *Senser* as technical glitches and a less than enthusiastic crowd turned their recent set, opening for *Moby*, into an exercise in frustration. It was persistence and pure intensity that helped *Senser* prevail, and transcend, though as they ran through several cuts from their debut release "Stacked Up" as well as a pair of new tunes which helped them win over a number of newfound fans.

Following their set, as the twin drumkit driven techno beat of *Moby* pounded out above us, singer/flautist *Kirsten Haigh*, drummer *John Morgan*, and DJ *Andy Clinton* (who are all surprisingly young considering the musical maturity they display) sat down to share their views on the music press, perseverance, South London intensity, and other related subjects.

**IT:** Well, I guess it's best to start at the beginning. So, can you tell me something about the beginnings of the band?

*Kirsten:* (laughs) I can't think what to say.

*Andy:* It's been going for about six years now. *Nick (Michealson-guitar)* has been doing it from the start, so has *James (Barrett)*, the bass player. Different people have come and gone. There was a different drummer originally, before *John* came in. There was another DJ before me. We're pretty set with the line up now.

**IT:** The combination of Metal and Space-Rock with Hip Hop is fairly unique. Was it hard, starting out, to find an audience?

*Kirsten:* The audience kind of came about before the band settled. There was a small audience and once we settled down on the people we wanted to be in the band that's when the audience really started growing. It wasn't really a conscious thing with the audience-you just went with it and it just grew.

*Andy:* It's just the starting up that mattered.

*John:* Yeah, there's loads of different bands doing, sort of, mixed up music. Mixing Punk and Dub and whatever else you sort of feel like playing, really.

**IT:** Do you find there's any resistance (to *Senser*) from purist factions, especially in Hip-Hop?

*Andy:* No. Because we are so diverse there isn't that sort of thing happening. If we were more in a Hip-Hop vein someone might come along and say "No, no, no, you can't do that!" But, since we're so diverse we don't get that.

*Kirsten:* We don't really play Hip-Hop venues or anything. We don't really play in any specific-type-of-music venues. I mean, generally in London anyway-in England and across Europe and everywhere- there's not really, like, that kind of thing going on. You don't get many bands playing in clubs. You get "gigs" and once in a while you get into a club with a DJ. Do you know what I mean? You get sound systems (for raves) in clubs, and not so much bands. The exception to that rule is Club Dog where you get a mixture of bands and DJ's. But there it's *your gig* and you are playing your gig. People come there to see *you*, not to see "hip-hop" or to see "funk" if you see what I mean.

**IT:** I'm not sure what it's like in the U.K. but, in the U.S. there is the tendency to separate music into easily railroaded labels. "Funk" here, "Rap" here, "Metal" here...

*John:* The press love to do that in England as well. If a band can't be categorized and majorly pigeonholed then, alot of the time, the press won't know what to do with them and don't know how to categorize them. So, the press will ignore them until they can't be ignored anymore. There's

bands like the *Ozric Tentacles* who were going for about ten years before the press picked up on them and the whole "traveler" scene. They couldn't categorize it and they couldn't really lead it anywhere, if you see what I mean, because there were already loads of people who were into it. So, in the end, they had to stop ignoring it and recognize it as a valid subculture.

**IT:** And how did you manage to avoid falling in between the cracks, so to speak, and manage to stay together in order to reach where you are now?

*John:* Just playing shitloads of gigs for the past four years, really.

*Kirsten:* We didn't really have time to do anything differently.

*John:* Every year we've just been touring. Last year we did three tours of Europe, and tours in England. We played loads and loads of festivals and just kept playing and getting comfortable and happy with our music

**IT:** Has there been any serious backlash because of the political views expressed in the music?

*Kirsten:* No, not really. I mean, either people support it or...you get a difference of opinion, nothing big. At a gig people are coming to listen to music and they don't really consider what's being said. Then there's a whole section of people where that's really the important thing for them. Then there's people you just, sort of, play for. We haven't had much opinion on it, people either go with it or they don't say anything. We aren't really solid to do with just things political anyway.

*Andy:* But, most of the time we've written the music then the lyrics get completed afterward. Hopefully the music stands up on its own without the lyrics so it doesn't have to be just the lyrics behind it, the energy behind it. It's the whole song.

**IT:** What, exactly, is Combat 18? (as mentioned in the song "No Comply")

*John:* Combat 18 is a paramilitary scare group in England. They are actually based here in America. But, they are most active over in Britain. Basically, they're wankers. They don't actually do anything they just, sort of, try and scare small Asian families, go around with Billy clubs and baseball bats trying to scare people. A lot of the time they just get their asses kicked, they are pretty unorganized at the moment, but there is the odd smattering of violence that they keep doing. They just threaten people and try to get involved with football crowds as well trying to incite racial hatred among young males who go and watch football

*Andy:* They're just ignorant people, they'll throw bananas onto the football field when there's a black football player.

*John:* Anything to make (themselves) look tough. Combat 18 comes from the one stands for 'A' and the eight stands for 'H' so, Adolf Hitler. It's just really stupid.

**IT:** I've spoken with the *Ozric Tentacles*, *Damidge*, and *Hawkwind*, and they've given you loads of support, just these glowing endorsements. They've also told me about the Criminal Justice Bill and its effect on the music scene. I was wondering what your take on it all would be?

*John:* (after a long pause) Big subject, isn't it? It's just a total infringement on people and their personal rights and privacy. I haven't really seen it too much, myself. *Andy* might have...

*Andy:* Well yeah, yeah. Everybody knows what it's really about. The police just want to control everything. It covers so many things that everybody is effected.

*John:* The thing is alot of people don't realize that even middle-class people who are fairly comfortable in Suburbia are still effected. It's

because it's just students and crustys and people like that were immediately upset about the Bill and protested it, all the press coverage of it was like "well it's a good thing if it clears up people like *this*, who are rioting and demonstrating in the streets, then it's a good thing..." But, they don't realize that it affects them, too.

*Kirsten*: It's a bit strange because I saw this documentary on these people who are just trying to walk around the countryside. They go in groups and they're just rambling, they're called "Ramblers", and they were affected by it and were starting to protest about it because they are just these, really, middle-class section of society who just acquired the trait for rambling and having picnics and such. They were stopped from walking around. It's really strange.

*John*: And now land owners have the right to just throw off anyone who is just walking across their land even if they are just walking along a public footpath.

*Andy*: And it's not so much the land owners, but the police. Even if the landowner says it's alright the police can still arrest you.

*John*: There are loads of public footpaths that have been open for nearly 800-1000 years that are now being closed to the public because of this law. It's taken away a lot of Britain's countryside, taken it away from the people.

**IT: What can be done about it, and what's being done?**

*Andy*: I haven't got a clue about what to do. People go the other way and can't see what it's about.

*John*: The bill has already gone through, so...

*Andy*: Been through for a while. I think, personally, that people will wise up after a while, a few years, of this they're gonna see that oh, we've got to change that. I can't say whether we should demonstrate or not, really.

**IT: What is the effect, if any, on the music scene?**

*John*: Oh yeah, it's totally affected the music scene. Two years ago it was every weekend you could drive out to the countryside and find a free party going on in someone's field, with a sound system set and going on. But, last year there was hardly anything going on at all. Organized festivals as well, there's a sound curfew being introduced for twelve o'clock where as before whoever wanted to turn up with a P.A. and guitars could play at these festivals. You can't do that now.

**IT: How have you been received in the U.S. so far, since your debut show at the South By Southwest conference (in Austin Tx. early March)?**

*John*: It's fairly mixed. A lot of the time, for the first few numbers, a lot of the crowd have been just checking us out. By the end of it they are more into it. It's been the same as anywhere we've played first off.

*Kirsten*: How was the crowd by you reacting tonite?

**IT: Pretty much as John described. People seemed confused, at first, as to what it was about until they loosened up.**

*John*: The good thing is that they didn't turn and walk away, do you know what I mean? There wasn't this mass exodus to the bar. At least they were watching.

**IT: The audience, from my standpoint, was pretty white & uptight, and not really ready for anything connected with metal or Hip-Hop, especially since you're opening for Moby. Have you opened up for anybody else on this tour or has it been strictly with Moby?**

*Kirsten*: Yeah, all Moby.

**IT: Do you find other audiences, from other types of music, more receptive?**

*Kirsten*: I find that if you're playing with a band that has a very strong fan base it takes a bit of time before they get into what you're doing, because they have a kind of, loyalty to the band they've come to see. They don't really expect to get into the band that comes before. When I go to see a band I don't even necessarily turn up in time to see the band that goes before unless I've heard recommendations that it's good. That just seems to be the way it goes.

*John*: Obviously if we were playing with a more guitar oriented band, a rock band, then the crowd would be more into leaping about with that sort of music, while here they are more...

*Andy*: And with Moby, they've got a couple of, sort of, real hardcore/punk sort of tunes with the hard bass and odd drums and guitars and stuff. Even his fans react to that strangely as well.

**IT: Are you all from South London?**

*John*: Apart from Haggis, who's from Scotland, yeah.

**IT: Does that have an effect on your music? Is it an extension of being from the inner city or is it more of an offshoot of the traveler/crusty thing?**

*John*: It's definitely got more of a South London edge to it. You can hear that it's from London, do you know what I mean?

**IT: And how does that stand out from other parts of the U.K.?**

*John*: It's just different, more intense. It's like going from New York to North Carolina, people are more intense. Life's faster and more aggressive. It may not be a good thing but at the end of the night it makes react stronger to things.

*Andy*: And it's got the whole multi-cultural mix.

*John*: That's true, you've got all those different cultures there at your doorstep.

**IT: Is "Stacked Up" your first release or do you have any other releases out in England?**

*John*: It's our first record. We're recording the second album at the moment. We did five tracks before we come away, and mixed them, we'll be going back and doing another eight or so over the summer.

**IT: How soon do you expect that to be out?**

*John*: Oh, whenever it's finished. Later on this year or in the new year after Christmas sometime.

**IT: Are you planning to come back to the U.S., possibly touring with someone more guitar oriented like the Ozrics?**

*John*: Um, I dunno. Yeah, it'd be good to come back, definitely.



# the **BOTTOM LINE**

by BRUCE PIKE



**The Problem:** you're on a gig. A normal run-of-the-mill pickup gig at a small club or hall, and no one's dancing. This means that the person who will be paying you is probably not going to be very happy. Chances are, at the very least, you'll hear about it. At worst, you won't work that room again. You had the right material. The band was reasonably tight and professional. The leader on the job tells you that he's not had this problem prior evenings, but you've never worked for the guy before and you really don't know. Any number of things could be the problem, but more than likely, the band had a lack of definition in the bottom end. In short, no pulse. And when there's no pulse, there's no dancing. Your problem is how to be sure you get as much of a pulse in the band as possible.

I'm going to assume that you are working on a bare bones bass rig. You won't have a lot in the way of outboard effects, just your amp, speaker cabinet and your axe. And your ears.

The first thing to understand about making sure the group has that ever-so-important pulse is having the "tap" sound on the kick drum be very prominent in the mix. You say you're not miking the kick drum? Good. It's better to "mix" yourselves on stage even if you do use a sound person. Chances are, if the drummer has been playing in clubs for any length of time at all, his kick drum is already tuned so that it's tight sounding, not "boomy" and doesn't ring. In other words, it goes "pop" not "boom." Assuming that this is true, how do you shape your sound so as to enhance that kick drum?

Firstly, in general, a lot of inexperienced players will go for a bottom end too "round." Instead, try using some midrange and some highs while rolling the bottom off a bit. Try to approximate, as best you can, the sound of the low end of an acoustic piano. (Listen to Greg Lake on the first ELP album.) Your new sound, while not being the gut-rattling fat notes you may expect from a bass, will be clearer and cleaner. You should then be able to line up your notes better with the kick drum. This will go a long way to emphasize the sought-for pulse.

Secondly, in general, many players will have a tendency to let their notes ring too long. Try to use your plucking or picking hand to mute your notes before you strike the next one. This will add space, which will add even more definition.

Thirdly, before you begin the gig, ask the drummer to play part of a tune with you, and adjust your volume until it appears that your bass notes "emerge from behind" the tap of the kick drum. If you're too loud, you'll lose the effect you're after.

All together, these adjustments will help define the pulse of the group you will be working with, and chances are, enhance your chances of getting hired again. See you next time.

## **GUITAR TIPS**

by Ernie Trionfo

I thought I'd start off this month's column with some tips for aspiring musicians.

1. If you want a financially secure and emotionally stable future, don't play guitar for a living.
2. If you decide to ignore tip #1, don't play better than me.
3. If you're looking for a lucrative position with plenty of sunshine, fresh air and benefits, don't go into guitar repair.
4. If you decide to ignore tip #3, don't fix guitars better than me.
5. If you start something, it's usually a good idea to finish it.

Speaking of finishes, did you ever try to remove a sticker or piece of tape from your guitar and find a stubborn, gummy adhesive residue that won't come off? Well, use a cloth dabbed in naphtha or paint thinner (NOT LACQUER THINNER) and you should be able to remove it under 5 seconds. Citrus oil works too, and although it's not as quick, it does leave the instrument smelling lemony fresh. If you find that your original attempt to remove the residue has left some minor surface scratches, automotive polishing compound will usually buff them out.

That's enough advice for now folks, my ice cream is getting cold and I have to let the fish out to take a leak. If you have any questions (or answers) feel free to call me at ERNIE'S GUITAR REPAIR - (609) 697-3324. Oh yeah, if any of you out there are selling any old Gibsons, Martins or Fenders for around fifty bucks, I got cash.

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**FRIENDS OF DEBBIE**, are holding a Bone Marrow and Blood Drive (In Honor of Debbie Brook) to be held at the E.H.T. Intermediate School, 25 Alder Ave., E.H.T. The American Red Cross will be taking donors from 10am to 3pm. Please come out, you could be the one to save a life! For more info., please call 383-0127 or 645-9375.

**COMPOSER** has background music for aspiring film producers or bands. (609) 822-9360

## Miscellaneous

**HOW TO VIDEOS** Learn to play instruments, read music, Get into music business. Write Brown, Box 101, Northfield, NJ 08225.

**FRIENDS OF DEBBIE** are having a rummage sale on July 14th, Clean out your attic, your basement, garage, all unwanted treasures. We'll even come pick it up!! All proceeds will benefit Debbie Brook (who has been diagnosed with leukemia). Just give us a call for location and/or pick-up info., 383-0127 and 645-9375.

## Music Television Today

People, I can't believe what it is that I am seeing. Music Television today has grown into a billion dollar a year industry, and may I be the first to say, they did not do it with "soap operas." They did it with MUSIC!! People, there was a time when you could actually see a music video on this music television channel.

And shall we pay our respects for today's V.J.'s If I have to look at Kennedy's face one more time, I'm going to throw-up. In fact, her face would make a great logo for the side of a barf-bag.

As for those of you pissed-off by that previous comment, you morons, wake the f\*\*k up.

Now if you want to be pissed off at something, be pissed off at how much money this channel made off Cobain blowing his face off. The point I seem to be struggling to make is this, M.T.V. does not care about its viewership the way it used to.

A few days ago, I had a little too much time on my hands, so I decided to watch some T.V. for a little while. During this three and a half hour ordeal, I switched back and forth from M.T.V. to whatever else was on. In that time span I did not see one music video. I saw some sport's show, followed by an encore presentation about a house in San Francisco. After that, I saw some more sports. For a brief moment there, I thought M.T.V. went E.S.P.N. on M.E., then I just realized, "commercialism."

After-all, what was I thinking, wanting to watch music anyway? Music should be heard, not seen.

People, I've got a question for you, take the money you usually spend on M.T.V. and instead, buy yourself a new CD. Trust me when I tell you that you'll get much more satisfaction out of your purchase. Plus people, let's not forget about freedom of speech, I think I better keep that river damned for now...

Peace  
Randy Silvis

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# In Tune

# AREA CONCERT LISTINGS


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R.E.M.

July 20th  
September 13th & 14th  
October 12th & 13th

8 pm  
8 pm

**MANN MUSIC CENTER**

TIM McGRAW/LITTLE TEXAS/Blackhawk  
PAT METHÉNY GROUP/Take 6  
SARAH McLAUGHLAN/The Chieftans  
LIVE/Veruca Salt/Buffalo Tom  
MARY CHAPIN CARPENTER/The Mavericks

June 30th  
July 15th  
July 21st  
July 22nd  
August 3rd

8 pm  
8 pm  
8 pm  
7:30 pm

**VALLEY FORGE MUSIC FAIR**

GEORGE JONES  
KOOL & THE GANG/THE POINTER SISTERS  
DIAMOND RIO  
PETER, PAUL, & MARY  
PROCOL HARUM/JEFFERSON STARSHIP/STEPPENWOLF

July 7th  
July 15th  
July 19th  
July 21st  
July 22nd

**STABLER ARENA**

HOOTIE & THE BLOWFISH

June 30th

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TLC, and MONTELL JORDAN  
CHICAGO  
BOSTON POPS

June 28th  
July 1st  
July 19th  
July 21st  
July 22nd  
July 23rd

8 pm  
6 pm  
7:30 pm  
8 pm  
8 pm

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August 4th & 5th

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YANNI

July 2nd & 3rd

**TRUMP PLAZA**

DONNA SUMMER  
THE TEMPTATIONS/Pam Matteson

July 5th - 9th  
July 11th - 16th

**BALLY'S PARK PLACE**

SHEENA EASTON

July 6th - 9th

**THE GRAND**

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KENNY ROGERS

August 4th & 5th  
August 18th & 19th

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GARY LEWIS & THE PLAYBOYS/Lovin' Spoonful

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TANIA MARIA  
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CHARLIE HADEN'S QUARTET WEST

July 14th  
July 21st  
July 28th

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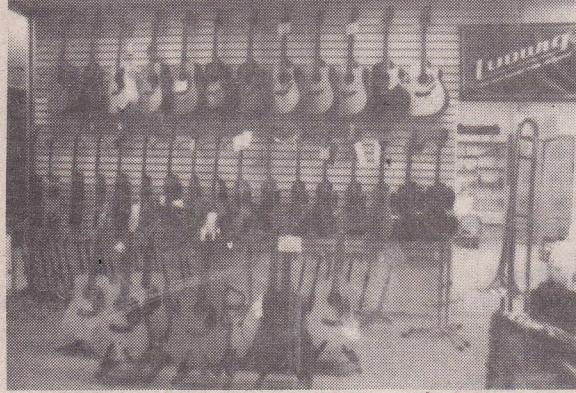
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